



The University of the Arts School of Dance

spring dances

Director Donna Faye Burchfield

four performances, three distinct concerts
7pm, merriam theater

zane booker tribute
april 29, 2011

spring concert
april 30, 2011

spotlight concert
may 6 & 7, 2011



zane booker tribute

April 29, 2011

The state of things, the present time*

Direction: Silvana Cardell

Choreography created with the dancer's movement contributions

Music Collage by Silvana Cardell

Including excerpts of the following : Manu Chau (Intro) Villalobos (Etude No 6 in E minor) Chabella Vargas (La Ilorona) Coco Rosie (Hop scotch) Pablo Caceres(Lo gaseoso- Lo met-alico) Gustavo Santaolalla (Iguazu)
Masks: Pedro Silva

Dancers: Katie Bank, Kiona Brown, Gunnar Clark, Maddi Evans, Molly Everts, Enza De Palma, Madelaine Fitzpatrick, Erin Fitzgerald, Caitlin Leary, Stephi- Lyneice Breining, Shelby Lynn Joyce, Jillian Marchenko, Michelle Meejoo Paquette, Michael Melian Velez, Laura Weinberg, Ashleigh Whitworth, Chase Zuzzolo

A Game of Chess

Choreographer: Curt Haworth in Collaboration with the performers

Assitant to the Choreographer: Chase Zuzzolo

Music: Tim Motzer

Text from Søren Kierkegaard

Props: Gunnar Clark

Togas: Chase Zuzzolo

Dancers: Katie Bank, Phillip Deceus, Enza Depalma, Kayleesa Ellis, Joshua Epp-Burge, Joanna Fretz, Azja Greene, Paige Holliday, Shelby Joyce, Jenna Mazanowski, Shadou Mitrone, Michelle Paquette, Elizabeth Parra, Rachel Pass, Hillary Pokrywka, Chelsea Prunty, Jennifer Strohl, Robert Wilday

The Hot Gates

Choreographer: Molly B. Misgalla

Music by: Tyler Bates (various tracks taken from the original soundtrack "300")

Music edited by: Tyger B

Costumes originally designed by Brian Strachan; *reconstruction by* Rufus Cottman

Dancers: Totiana Aiken, Brittanie Alexander, Sara Bolton, Samantha Brown, Ashley Budnick, Leah Chilcutt, Jessica Cintron, Jaleesa Diggs, Carlee Eberly, Rebecca Grunfield, Brett Hahalyak, Paige Holliday, Fatima Kargbo, Emily Kersey, Parris Lacey, Katie Lombardo, Catherine Mazzabufi, Alyse Palombaro, Quinanna Powell, Sean Rozanski, Lindsey Sengebush, Casey Stolowski, Jennifer Treat, Richard Villaverde, Kristina Wozniak

Excerpts from e-vo-Lu-tion

Choreographer: Ronen Koresch

Music : Grege Smith, Pete Nemlok, Franz Peter Schubert, Daniel Bernard, Roumain, Jon Vosbikian

Costume Design : Brittany McCormack

Dancers: Emily Ackin, Totiana Aiken, Brittanie Alexander, Kayla Borsari, Tislarm Bouie, Ana Brotons, Tiffany DeAlba, Aja DePaolo, JaLeesa Diggs, Carlee Eberly, Deschenes Graham, Tamar Gutherz, Andre Kibble, Lauren Long, Shadow Mintrone, Christine Ortiz-Rivera, Joanna Pfeiffer, Sean Rozanski, Connor Senning, Demetrius Shields, Sarah Stahl, Casey Stowski, Robert Tyler

intermission

The beginning of the middle again

Howard University Dancers

Choreographer: Zane Booker

Music: McFerrin

Dancers: Nurgundy Baker, Leovinda Charles, Rasha Jackson, Tere lyn Jones, Matia Johnson, William Robertson, Christen Williams

Intimates Spaces

Choreographer: Zane Booker

Music: John Levis, Mike Pietrusko and Nat King Cole

Dancers: Isaiah Butler, Rio Browne, Tom Difeo, Jillian Dreusike, Gabrielle Giordan, Shane Johnson, Kingleys Ibeneche, Wonder Lawrence, Kianna Moye, Shomari Savannah Brittany Stanger

pause

Video Tribute:

Portrait of Zane Booker

Directed and edited by: Jung-eun Kim aka je

Presentation and remarks by: Malcolm Lazin and Donna Faye Burchfield

**This piece, inspired in Marcel's Dzama's drawings, defines the life and the actions of his canvas's characters. In The state of things, the present moment the dancers create moving environments. The stage floor, in this piece is treated as a canvas., movement and actions are defined by this specific use of the floor and the space where gravity is constantly challenged. The floor becomes a wall, a place for the characters to wander. Among them there is a guitar player, one lady walking her dog, the other lady on crutches, a cheering crowd, a circus trio, a group of crying masked ladies, an armed girl, nurses and ghosts, archers, bunters, and many stuffed animals. Constantly changing the point of view, this piece blurs the boundaries between visual art, movement, and performance.*

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April 30, 2010

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(Etude No 6 in E minor) Chabella Vargas (La llorona) Coco

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Masks: Pedro Silva

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Music: John Levis, Mike Pietrusko and Nat King Cole

Dancers: Isaiah Butler, Rio Browne, Tom Difeo, Jillian Dreusike, Gabrielle Giordan, Shane Johnson, Kingleys Ibeneche, Wonder Lawrence, Kianna Moye, Shomari Savannah Brittany Stanger

intermission

Excerpts from e-vo-Lu-tion

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Costume Design : Brittany McCormack

Dancers: Emily Ackin, Totiana Aiken, Brittanice Alexander, Kayla Borsari, Tislarm Bouie, Ana Brotons, Tiffany De Alba, Aja DePaolo, JaLeesa Diggs, Carlee Eberly, Deschenes Graham, Tamar Gutherz, Andre Kibble, Lauren Long, Shadou Mintrone, Christine Ortiz-Rivera, Joanna Pfeiffer, Sean Rozanski, Connor Senning, Demetrius Shields, Sarah Stahl, Casey Stolsowski, Robert Tyler

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spotlight dances

May 6 and 7, 2011

The Forsythe Project

Variations and improvisations based on phrase material from William Forsythe's "In the Middle Somewhat Elevated"

Project Directors: Douglas Becker and Elizabeth Corbett

Assistant to the Director: Zane Booker

Costumes realized by the dancers

Music excerpted from original score by Thom Willems

Dancers: Gunnar Clark, Marc Crousillat, Alex Crozier-Jackson, Enza DePalma, Nekira Grant, Brett Lockley, Katie Lombardo, Jenna Mazanowski, Daniel Moore, Taylor Paige, Demetrius K. Shields, Samantha Smith, Robert Tyler, Richard Villaverde
Laura Weinberg, Ashleigh Whitworth

MESSAGES

Choreographer: Scott Jovovich

Music: Bobby McFerrin

Dancers: Chelsea Aichinger, Gillian Balzano, Caitlyn Cantrell, Molly Corcoran Caitlin Curran, Alessandra Dellegrotti, Sidney Hamptom, Kingsley Ibeneche, Shane Johnson, Jennifer Jones, Katelyn Kilbourn, Daniel Moore, Frederick Pratt, Holly Robinson, Matthew Soojian, Teddy Tedholm, Samantha Wenstrom, Holly Wentz

pause

Energico

Choreographer: Andrew Pap (1988)

Music "Quintetto Energico" by Andrew Rudin

Costume by Taras Lewickij, Rufus Cottman, and Siri Langone

Dancers: Bianca Fabre, Arianna Henry, Amanda Hill, Tunai Jones, Brett Lockley, Daniel Morre, Taylor Paige, Julia Pesce, Leah Rothlein, Cassandra Simonson, Alrick Thomas, Leah Washington, Charles Way, Ashleigh whitworth.

Pearl

Choreographer: Donald Lunsford

Music: P. Diddy Dirty Money and Trey Songz

Musical Engineering: Simone Clark

Musical Refinement & Enhancement: Jeff Story

Costumes: Concept Donald T. Lunsford

Dancers: Sara Bolton, Ashley Chapman, Simone Clark, Marc Crousillat, Kelsey Henderson, Lauren Hepner, Ericka Honig, Emily Katz, Abby Leoncini, Charise Mancuso, Alexa Meissner, Jonathan Dilgado Melendez, Patrick Mendelson, Sarah Morrisette, Joanna Pfeiffer, Kevan Sullivan, Amara Warrington, Christina Zabas

Present Reflections

Choreographer: Gary W. Jeter II

Assistant to Choreographer: Odara Jabali-Nash

Music: Simone, Osunlade, Mux Mool, Nina Simone

Dancers: Totiana Aiken, Sara Bolton, Samantha Brown, Ashley Budnick, Leah Chilcutt, Jessica Cintron, Tiffany Dealba, Jaleesa Diggs, Carissa Distefano, Catherine Farrell, Bianca Gatto, Kareem Goodwin, Terrance Martin, Shadou Mintrone, Alyssa Pagniollo, Christie Rohr, Sean Rozanski, Lindsey Sengebush, Sarah Stahl, Casey Stolorowski, Gina Toscano, Jennifer Treat, Alexandra Watson, Kristina Wozniak

Please join us immediately following this evening's concert for the showing of the School of Dance Interdisciplinary Performance Ensemble. This event culminates work from our spring visiting artist series.

The Caplan Black Box

Terra Building, The University of the Arts

16th Floor

9pm • Free

CREDITS

College of Performing Arts Dean
Rick Lawn

SCHOOL OF DANCE

Director: Donna Faye Burchfield
Assistant to the Director: Maria Urrutia
Administrative Assistant: Marlene Rice-Whittaker

SCHOOL OF MUSIC

Director: Marc Diccianni
Assistant to the Director: Michelle Wall

PRODUCTION

Production Director: Donna Faye Burchfield
Production Associate: Maria Urrutia
Costume Director and Designer: Rufus Cottman
Drafter, Cutter: Derwin Cooper
Costume Assistants: Davione Gordon, Azja Greene,
Brett Lockley, Tracey LaGuerre, Stephen Lugowe,
Rachel Pass, Demetrius Shields, Chase Zuzzulo
Technical Direction: Jay Madara
Lighting Designer: Jay Madara

Sound Design: Bauder Audio Systems, Inc.

Special Thanks to the Kimmel Center PIFA staff
Barbara Silverstein, Artistic Producer and
Jay Wahl, PIFA Project Director

UPCOMING ENSEMBLE SHOWING

Potter's Field: A Site Specific Dance Performance

Choreography by: Brian Sanders
Hamilton Hall Courtyard
211 South Broad Street
Thursday, May 12 and Saturday, May 14, 2011
9pm • Free

In addition, her work has been presented in the USA by The Kitchen, LaMama Etc., Jacob's Pillow Dance Festival, Movement Research @ Judson Church, 92nd Street Y, Brooklyn Museum, Joyce Soho, and the Painted Bride Theater. In Israel her work has also been presented as part of international-exposure and Different Dance Festival at Suzanne Delail.

Netta has received grants from the Israel Lottery Foundation, the Lower Manhattan Cultural Council (2007,2009, 2011), and the Consulate in New York.

As an artist-in-residence, Netta created new works for the Harkness Repertory Ensemble(NYC), OfMovingColors (Baton Rouge, Louisiana), and the Misgav Dance Workshop(Galilee, Israel). She has taught modern technique at Yasmeen Godders Studio (Jaffa, Israel), Bikurey Hatim Center (Tel-Aviv, Israel), OfMovingColors (Baton Rouge, Louisiana), The Yard, Misgav Dance Workshop. Netta has staged works by Doug Varone at the University of Michigan and at Point Park College (Pennsylvania).

In addition to her prolific work as a choreographer, Netta performs extensively in the works of others. She has been a member of Doug Varone and Dancers since 2007, and has also worked and toured with Nancy Bannon, Karinne Keithley, Mark Jarecke Dance, Noemie LaFrance, Ronit Ziv, Zoltan Nagy, and the Metropolitan Opera Ballet.



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Exceptionally creative and versatile, John continues to create a passionate new musical language based on world rhythms, lyricism, and spirituality: he composed *The Shape of Spirit*, a piece for wind ensemble issued on the Moos label in 1998, and in 1999 composed *Processional* and *Desiderata* for wind ensemble and orator. This composition, written for and featuring the voice and trombone of Bob Brookmeyer, was released on Challenge Records in 2001. *The Cloud of Un-knowing*, commissioned by the Bamberg Choir in Germany, was released in 2001 on the Edel Classics label along with works by J.S. Bach, Igor Stravinsky & Paul Hindemith. In 2002, John's JAVE Gil Evans Fellowship Commission piece, *A Blessing*, featuring vocalist Theo Blackmann, was performed to critical acclaim at the JAVE Conference; and in 2003 his JAVE/ASCAP Commission, *Folkmoor*, was premiered in Toronto, Canada. John composed and performed the percussion score to the following Meredith Monk works: *Magic Frequency*, *Mercy* (ECM 2002), and *The Impermanence Project* (ECM 2008). Hollenbeck's chamber piece, *Demüßig Bitten*, was commissioned by the Windbacher Knabenchor (Germany) and released in 2004 on the Rondeau label along with works by Giovanni Gabrieli, Josquin des Prez and J.S. Bach. John's most recent works include commissions by the Bang on a Can and the People's Commissioning Fund; the Ethos Percussion Group funded by the Jerome Foundation; Youngstown State University; Gotham Wind Symphony; the Painted Bride Art Center of Philadelphia; the Frankfurt Radio Big Band; and the University of Arts.

Hollenbeck's recording career as a leader began in the winter of 2001 with the audacious simultaneous release of three critically acclaimed CDs on CRI/Bluebird: no images, Quartet Lucy, and the Claudia Quintet. His second Claudia Quintet recording, *I, Claudia*, appeared on Cuneiform in 2004, followed by *Semi-Formal* in 2005. Also in 2005, Hollenbeck debuted his Large Ensemble's Grammy-nominated album *A Blessing*. Joya Big Band and Desires, his large ensemble recording with Jazz Big Band Graz featuring Theo Blackmann, was released by Intuition in 2006 to critical acclaim. The Claudia Quintet received a star reviews from *Downbeat* Magazine and *The Guardian* (UK) for its fourth recording, *For Cuneiform* (2007), and was named the Rising Star Jazz Group by *Downbeat*'s 2008 Critics Poll. The collective Refuge Trio, with Theo Blackmann and Gary Versace, released their debut recording on the Winter and Winter label (Martha's Vineyard, 2003).

In 2008, John self-released a CD of chamber music entitled *Rainbow Jinnies*, a compilation of recent commissioned pieces and John's Hollenbeck Large Ensemble released its second recording, "eternal interlude" to critical acclaim and a 2009 Grammy nomination. John received a grant in 2009 from the Chamber Music America New Jazz Works Commissioning and Ensemble Development program to develop a suite of compositions for his Claudia Quintet which can be heard on their 2010 release *Royal Toast*. This album, according to Michael G. Mastros of allmusic, is "another extraordinary musical experience from the Claudia Quintet, who deserve all the high marks they receive as an innovative, thought-provoking, singularly contemporary ensemble." Also in 2010 the CMA/FACE French-American jazz exchange program awarded John a grant to develop work with Daniel Vinescu and the Orchestre National de Jazz of France. This collaboration resulted in the release of *Shut up and Dance* (Bee Jazz) named as one of the top five albums of the year by *Le Monde*.

Netta Yeruslinsky is a 2010 fellow in Choreography from the New York Foundation of the Arts, she received a 2010-2012 Six Points Fellowship, is a 2010-11 Artists-in- Residence at the Tribeca Performing Arts Center, and received a 2011 Swing Space residency from the Lower Manhattan Cultural Council.

She was born in South Carolina, moved to the Galilee in Israel soon after and trained at the Misgav Dance Workshop, the school of the kibbutz Dance company in Gatson, and Bachelor studios in Tel-Aviv. In 1996 she relocated to New York to earn a BFA in Dance from Tisch School of the Arts. She mainly creates and performs in Tel Aviv and in New York, where she currently lives.

In 1995, the Israeli Ministry of Culture and Education presented her first piece "Gila's Work" in an evening of selected works at Center Batcher Theater, Jerusalem, and later at Suzanne Dellal Dance-Theater Festival in Stuttgart, Germany (2010). Her original work has been commissioned by Dance New Amsterdam (NYC 2008), Danspace Project (NYC 2009), Harkness Dance Festival (NYC 2008), Current-Up Festival (Tel-Aviv/Jerusalem, 2006), Intimadance Festival (Tel-Aviv, 2006+07), The Yard Dance Colony (Martha's Vineyard, 2003).

Mark Allen hails from Wilkes-Barre, Pennsylvania, but has lived and worked in the Philadelphia area for the last five years. Mark currently attends the University of the Arts where he is completing a Master of Music Degree in Jazz Studies and Woodwind Performance. He has had the privilege of studying with Joel Frahm, Ben Schachter, Chris Farr, and Ron Kerber. In addition to co-leading several ensembles, Mark is an active member of The Norman David Ensemble, the capital black big band, and several other Philadelphia/New York ensembles.

He has shared the stage with jazz luminaries such as Marcus Belgrave, Wyllcieff Gordon, Dick Oatts, Orrin Evans, Frank Lucy, and Tim Hagans, among others. Mark is also active in the Philadelphia theater scene as a woodwind player, performing on saxophones, flutes, clarinets, and oboe.

Christine Cox began her training with the Pennsylvania Ballet School and continued at the Philadelphia High School for the Performing Arts, spending summer sessions at the Joffrey and San Francisco Ballet schools. After high school, she danced with Balletmet in Columbus, Ohio for five years before moving to New York. There, Christine danced as a guest artist with Ballet Hispanico and performed for President George H.W. Bush

in 2006. In 2005 Christine co-founded BalletX with her long time collaborator Matthew Neenan. Over the last five years the company has performed at such prestigious venues as Jacob's Pillow Dance Festival, the Laguna Dance Festival, Cerritos Center for the Performing Arts, Festival de Ballet in Cali, Colombia, and Ballet EXPO, in Seoul, South Korea. They have received critical acclaim both nationally and internationally and have been featured in Pointe and Dance magazines. In 2006, Christine retired as a full-time company member of Pennsylvania Ballet in order to focus her energy on BalletX. Prior to retiring, she staged Mr. Neenan's 11:11 on Pennsylvania Ballet and rehearsed the company for the premiere at New York City Center. In addition to her work with BalletX, Christine actively contributes to the development of young dancers through her work with Pennsylvania Ballet as Assistant Rehearsal Director for the children in George Balanchine's The Nutcracker, which she has done since 2001. She also choreographs and teaches at the University of the Arts and Broadway Ballet Company.

Christine's talent has been recognized with two Rocky Awards for outstanding achievement in the arts, as well as fellowships

John Hollenbeck's journey has been one of the most remarkable in contemporary music. Building on a wealth of experience in jazz and world styles as well as a deep interest in contemporary composition and spiritual practice, he has forged a lyrical new musical language, as accessible and expressive as it is advanced. After receiving degrees in percussion (B.M.) and jazz composition (M.M.) from the Eastman School of Music, Hollenbeck moved to New York City in the early 1990s. He has worked with many of the world's leading musicians in jazz and new music (Meretrix Monk), in the fall of 2005, John accepted a professorship in jazz drums and improvisation at the Jazz Institute Berlin in Germany.

Hollenbeck has received numerous awards and commissions which include a National Endowment grant to study composition with Bob Brookmeyer in 1994 and a Meet the Composers Grant in 1995 and 2001. He won the Jazz Composers Alliance Composition Contest in 1995 and 2002 and was awarded the 2002 IAJE Gil Evans fellowship and 2003 IAJE/ASCAP Competition. Hollenbeck received a grant from Arts International to travel with his Claudia Quintet for performances in Brazil in the spring of 2002. In 2001, 2003, and 2007 John held a month-long residency at the Blue Mountain Center in New York, and in the fall of 2005, was a fellow of the Wurlitzer House Foundation in Taos, New Mexico. Hollenbeck was nominated by the Jazz Journalists Association for the following: Up and Coming Jazz Musician of the Year (2004, 2006); Jazz Composer of the Year (2006, 2007, 2010); Arranger of the Year (2010); Drummer of the Year and Large Ensemble of the Year (2007). John Hollenbeck was named as both the Rising Star Composer and the Rising Star Arranger of the Year in the 2008 & 2009 Down Beat Magazine's Critics Poll. Down Beat magazine has in previous years recognized him as a "Rising Star" in the Composer, Jazz Artist, Arranger, Big Band, and Jazz Group (Claudia Quintet) categories. The John Hollenbeck Large Ensemble records, A Blessing (2005) and Eternal Interlude (2009), received Grammy Nominations. In 2007 John was awarded the prestigious Guggenheim Fellowship.

ARTISTS RESUMES, appearing in program order

Harvey Price has been teaching at the University of Delaware since 1979 and is currently an assistant professor of music. Mr. Price received the Bachelor of Music in Percussion from the Philadelphia College of Performing Arts (now University of the Arts) and the Master of Music from Temple University. He runs the Percussion Ensemble, Marimba Ensemble, and he

performs with the Faculty Jazz Ensemble.

With Delaware Steel he has toured Germany, Sweden and Israel and performed with the Israel Philharmonic Orchestra under Zubin Mehta. Mr. Price plays host every year to the Bob Becker Magtime Xylophone Institute, a weeklong summer event held on the UD campus that attracts students from all over the United States, Japan and Europe. He is an active clinician around the country focusing on percussion performance and improvisation.

Mr. Price keeps busy as a jazz vibist, steel drummer and jazz drummer, and he most recently performed with Branford Marsalis, Elvis Costello, Ben Fold and Plácido Domingo. As a very active performer in the Philadelphia/Wilmington area, he is a substitute musician with the Philadelphia Orchestra, where he has recorded under the EMI and Deutsche Grammophon labels and performed under Riccardo Muti. Wolfgang Sawallisch and Marius Jansons, among others. Mr. Price also performs regularly with The Chamber Orchestras of Philadelphia. He has been the principal timpanist with the Operadelaware orchestra for more than 20 years and performs regularly in the area orchestras of the Theatre Music Theatre, the Walnut Street Theatre and the DuPont Theatre. Mr. Price is the xylophone soloist with the early jazz group Bit O'Rhythm, which features his wife, Linda Henderson, on piano. Bit O'Rhythm has been regularly at concert series and music festivals throughout the East Coast. Mr. Price conducted the Israeli premier of Ballet mécanique in 1999.

Matt Gallagher earned his undergraduate degree in Music Education from West Chester University in 1997 and earned a Master of Music degree in Jazz Studies from the University of the Arts in 2001.

Matt has performed as a lead trumpet player with professional bands in Philadelphia, Atlantic City, and Wilmington Delaware. As a member of three local musicians unions, he has performed with several Broadway show productions and artists including Peter Nero and the Philly Pops, Randy Frederick, John Fedchock, Robin Eubanks, Aretha Franklin, The Temptations, The Four Tops, Lou Rawls, Bernadette Peters, The O'Jays, The Stylizats, Harold Melvin's Blue Notes, Teddy Pendergrass, Barry Manilow, and many others. Matt is currently the lead trumpet player for the Lars Hallé Jazz Orchestra as well as a member of Chico's Vibe, one of the region's top wedding bands. In the summer of 2010, Matt formed the Philly Big Band, which features some of Philadelphia's finest jazz musicians. In addition, Matt has been a studio trumpet player at NFL films in Mr. Lawrence, NJ, and Larry Gold Studio in Philadelphia. Matt has recently recorded for Celine Dion, Jennifer Lopez, R. Kelly, Jennifer Hudson, and LL Cool J to name a few. Matt is equally committed to both teaching and performing. Currently, Matt is the undergraduate coordinator of music education, trumpet teacher, and big band director at The University of the Arts in Philadelphia.

The celebrated University of the Arts "Z" Big Band under the direction of Matt Gallagher is one of the showcases ensembles of the School of Music's more than 50 instrumental jazz, contemporary, and traditional music groups. With over forty-five years of performances at jazz festivals and concerts throughout the world, the University of the Arts "Z" Big Band is recognized as one of the pre-eminent college jazz ensembles in the United States. The "Z" Band boasts an extensive repertoire including the classic music of Count Basie, Duke Ellington, Stan Kenton, Woody Herman, Thad Jones, Maynard Ferguson, Rob McConnell, and Buddy Rich. In addition the band has performed the works of many contemporary composers/arrangers including Maria Schneider, Alan Baylock, John Fedchock, Tom Kuhn's, Gordon Goodwin, and Lars Hallé. In the Spring of 2011, the band will be premiering a new work written by John Hollenbeck. The Band has performed with some of the biggest names in jazz including, Arturo Sandoval, Jon Faddis, James Moody, Bob Mintzer, The Yellowjackets, Kurt Elling, Slide Hampton, John Riley, John Fedchock, Gregg Field, Bernie Dresel, Matt Niess, Wayne Bergeron, and many more.

FROM TREES (World Premiere)

Composer: John Hollenbeck,
Choreographer: Netta Jerushalmay,
Rehearsal Director: Zane Booker
Costume Design: Rufus Cottman
Lighting Design: Jay Madara
Dancers:

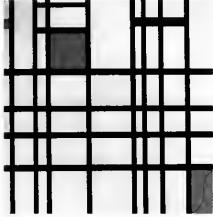
Palmo; Nekira Grant; Brett Lockley; Katie Lombardo; Jenna Mazanowski; Taylor Paige; Demetrius K. Shields; Samantha Smith; Robert Tyler; Richard Villaverde; Laura Weinberg; Ashleigh Whitworth

Paris was home to an exceptionally vibrant period of culture during the years 1910-1920. Many artists came to Paris at that time and were immediately inspired and influenced by the atmosphere. The Dutch painter, Piet Mondrian, is one great example. He saw a cubist exhibition in 1910 and was immediately drawn to Paris in order to be closer to the artists involved in that movement. My composition, entitled From Trees and inspired by Piet Mondrian, is structured in three sections that loosely represent three phases of Mondrian's development in Paris from 1910-1920.

When Mondrian first came to Paris, he was experimenting with Cubist concepts not as a formal exercise but to give shape and form to his observations. The Gray Trees painting is one painting from this period that shows that Piet was still using nature as a model (in this case, a tree) but was using a dark, subdued and sometimes-murky color palette, emphasizing the fragmented angular patterns of space.

After several years in Paris, Mondrian moved away from cubism and naturescapes toward a more personal style that was directly influenced by the Paris cityscape. His color scheme widened to include pastels and he often experimented with an oval frame. The painting Composition with Oval is a great example of this period.

This angular, simplified style progressed during his time in Paris and that momentum continued throughout the years when he was



line. (John Hollenbeck)

From the beginning of Mondrian's time in Paris, he was also very interested in social dancing and jazz. After WWI he returned to live in Paris for almost 20 years and was again forced out, this time by the dangers of WWII. He slowly made his way to New York where cityscapes and the social scene continued to invigorate his work. His very last (and unfinished) painting is titled Broadway Boogie-Woogie. The last section of my piece references this with a modified boogie-woogie bass

most well known.

helped Mondrian find himself and find his mature style for which he is of a larger composition. Ultimately, the vibrant artistic scene in Paris paintings made in the De Stijl style is structured to look like a fragment drian worked in this style rigorously for the rest of his life. Each of his yellow with a white background and black right-angled lines. Mondment were searching for a non-representational, primal, simple look of artists known as the De Stijl Art Group. The artists of this movement Paris for three years). In the Netherlands, Mondrian joined the group his father and the perils of the war prevented him from returning to confined to the Netherlands as a result of WWI. (He had been visiting



Intermission

BLACK DIAMOND

Igor Stravinsky (1882-9171)

Music:

Ebony Concerto, Mark Allen, clarinet soloist

Allegro moderato

Andante

Moderato, con moto

Musical Director: Matt Gallagher,

University of the Arts Z Big Band

Costume Design: Rufus Cottman

Lighting Design: Jay Madara

Dancers:

Rocky-Jay Bowyer, Megan Butler, Molly

Dobbs, Kristy Ganssle; Dare Harlow;

Valerie Heckerl; Stephaen Hood; Amy

MacMillan; Jordyn McNichols; Kallin

Parenteau; Najee Reed, Chloe Remmert;

Emily Roston; Lindsey Stevens;

Keavan Sullivan; Katie Tella; Christina

Wolken

The influences and mutual admiration flowed in both directions and in later years Stravinsky's works consistently serve as inspirations to jazz composers, for example George Russell who composed "A Bird in Igor's Yard."

Completed shortly after the close of World War II, the "Ebony Concerto" was commissioned and premiered at Carnegie Hall in 1946 by the jazz clarinetist Woody Herman and his big band known as the "Herd." The piece is in three movements – Moderato, Andante and Moderato. There are similarities in this work to his "Symphony in Three Movements" and "Ragtime." Donald Fuller in his 1946 Modern Music review declared that the piece "succeeded amazingly in combining jazz elements with the lighter side of [Stravinsky's] neo-classical manner." While the Concerto is fashioned in the likeness of jazz, especially informed by its rhythmic elements, the missing ingredient for jazz purists is the element of improvisation. Even the solo clarinet part is precisely notated and is more a carefully woven soloistic voice in the fabric of the larger orchestration than a featured solo in the tradition of most concertos. Though it is complex in some ways, the piece is surprisingly to me compared to earlier works by Stravinsky. Herman, who led the somewhat raucous, free wheeling modern swing band that became known as the "First Herd," said that "[Stravinsky] wrote the quietest piece he ever wrote in his life." Stravinsky described his stylistic approach to the piece as "a jazz concerto grosso with a blues slow movement." He also stated that the piece is a "very delicate and a very sad piece" and at the time felt that the jazz musicians would have a hard time with the various time signatures and rhythms. In 1946 evidence suggests he was probably right but the contemporary jazz musician is more up to the challenge. Perhaps the most important recent recording of the Concerto is by Woody Herman's lost "Herd" featuring clarinet virtuoso Richard Stolzman recorded in 1988 on the RCA Victor label.

In some ways, Stravinsky's work, like those concert works by James P. Johnson and other jazz composers including Duke Ellington, is a precursor to the Third-Stream jazz style and the numerous chamber jazz works which emerged in the catalogue of this movement from the mid-1950 through years following. (Richard Lown)

Aside from the twelve-tone composers, Igor Stravinsky was one of the most adventuresome classical composers of the twentieth century. His early interest in jazz is apparent in "L'Histoire du soldat" (A Soldier's Tale - 1918), also featured in the Philadelphia International Festival of the Arts. The rhythmically driving ballet scores "Firebird" (1910), "Petrushka" (1911) and "The Rite of Spring" (1913) along with the early jazz inspired works such as "Piano Rag-Music" (1919) and "Ragtime for 11 Instruments" served to encourage jazz performers in later years to commission Stravinsky to create new works in a cross-over style.

THE FRENCH CONNECTION

April 22 & 23, 2011

BALLET MÉCANIQUE (version, 1953)

George Antheil

BALLET MÉCANIQUE FILM (1924)

Fernand Léger & Dudley Murphy

Conductor:

Harvey Price

Pianists:

Linda Henderson, University of The Arts
Christine Delbeau, University of Delaware
Jennifer Barker, University of Delaware
Anabelinda De Castro, Graduate student
of The University of Delaware

Percussionists:

Dan Berkery, University of the Arts
Andrew Nitloff, University of the Arts
Michael Zellers, University of Delaware
Wesley Harter, University of Delaware
Michael Right, University of Delaware
Jaren Angud, Rowan University
Eric Carr, Rowan University
Bradley Loudis, Temple University
Victor Garcia-Gaetan, Temple University
Anthony Tenaglia, West Chester University
Andrew Szypula, West Chester University

We gratefully acknowledge the support of Cunningham Pianos for this concert.



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Ballet mécanique is George Antheil's most famous—or notorious—com-position. At its various premieres, it caused tremendous controversy, not to mention fistfights. Although it was very successful in Paris, it was a huge flop when it was performed in New York, and in fact Antheil's career as a “serious” composer never recovered from that debacle.

The piece was originally conceived as a soundtrack to a film of the same name by the French Dadaist painter Fernand Léger and cinematographer Dudley Murphy. But Antheil and the filmmakers worked separately, and when they finally assembled the music and the film, they realized they didn't work at all -- especially considering the music was twice as long as the film!

Antheil wrote several versions of the piece. The first version, written in 1924, calls for 16 player pianos playing four separate parts, four bass drums, three xylophones, a tam-tam, seven electric bells, a siren, and three different-sized airplane propellers (high woad, low woad, and metal), as well as two human-played pianos.

Ballet mécanique is a highly rhythmic, often brutal sounding piece combining, among other elements, sounds of the industrial age, atonal music, and jazz. Its instrumental parts are extremely difficult to play, and it lasts, in its various versions, between 14 and 30 minutes.

The version performed this evening dates from 1953, when Antheil had already established himself as a film composer in Hollywood. This revised version uses an ensemble of four pianos, two xylophones, two electric bells, two propellers, tam-tam, glockenspiel, snare drum, bass drum, tambourine, tenor drum, triangle, and gong. (Harvey Price)



Presented by the University of the Arts
College of Performing Arts, Schools of Dance and Music

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